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WAX PORTRAITS *and* SILHOUETTES

By ETHEL STANWOOD BOLTON

With an Introduction by
CHARLES HENRY HART, Esq.

Second Edition

BOSTON
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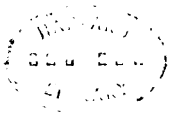


INTRODUCTION

THIS little brochure on *Wax Portraits and Silhouettes,* which I have had the privilege of reading in proof, merits the reception and approbation that should be accorded to every serious work in a new field of investigation. It is true that Mrs. Bolton had very fallow ground to plow in, but then it is not every one who recognizes the richness of the soil and knows how deep to furrow to get the best results out of the untouched field. This applies especially to the first part on Wax Portraits, for, while Silhouettes have been written upon more or less, Wax Portraits, as far as I know, have received but scant attention abroad and none at all here. This treatise, therefore, is a most valuable contribution to the artistic life in this country, presenting in a thorough manner for preservation the history of the work of the wax modellers in the United States; and as our pioneer in making wax portraits was a colonial woman, Patience Lovell Wright, it is most appropriate that the pioneer history of these little gems should come from the Colonial Dames of America.

CHARLES HENRY HART.

PHILADELPHIA, May, 1914.

PREFACE

THE following pages are the outcome of a talk given before the Massachusetts Society of the Colonial Dames, at the rooms of the Society for the Preservation of New England Antiquities. The latter Society exhibited, under the direction of Dwight M. Prouty, Esq., a most interesting collection of wax portraits, silhouettes, and miniatures during the winter months of 1913–14, and that exhibition made possible this sketch. My thanks are especially due to Mrs. Barrett Wendell, who encouraged my present undertaking; to Mr. Charles Henry Hart of Philadelphia, who has given me many facts, and called my attention to such scattered literature as has been written upon both subjects; to Mrs. William H. Whitridge and Mrs. Francis T. Redwood of Baltimore, and to others mentioned in the notes. Especially I would offer my grateful acknowledgments to those who have been so kind as to allow me to copy their treasures for the illustrations.

E. S. B.

POUND HILL PLACE
Shirley, Mass.

WAX PORTRAITS

THE art of modelling in wax is so old that it has come down to us from a past that is beyond history. The ease with which wax can be worked has insured its use throughout the ages, and its charm is ever the same to all generations. In the dim times of the past the Egyptian often modelled a deity in wax to accompany him on the journey after death, and to comfort his soul. So, too, the Greek made wax gods for his religious rites and wax dolls for his children's play. Later the Romans made wax masks of their ancestors—*imagines*—to be carried in the funeral procession. Only the nobles had the *jus imaginum,* or right to carry these wax impressions. The connection of the idea of the wax figure and religious rite persisted long after Roman time, for in the middle ages many wax figures were used as votive offerings in the churches. The old Roman idea in its entirety

continued through the time of Elizabeth, so that it was no uncommon thing for a wax image of the dead to be borne among the mourners. The wax form of Queen Elizabeth herself, which was carried, dressed in state robes, in her funeral train, is still preserved in Westminster Abbey. When at last the Renaissance blossomed over Italy, modelling in wax was one of the arts which bloomed also, for the great sculptors used that medium for many of their masterpieces.

Modelling in wax has always been done for one of two reasons, either as a means to an end or as an end in itself. During the Renaissance, doubtless, wax was used for both reasons, but more often as a means to an end. The bronze medallions of Pisano owe their delicacy to the fact that they were first modelled in wax. In addition to the work done by the medallists, cameo cutters, and modellers of coins, even sculptors themselves used wax first, as a means of developing an idea. Wax is most subtly and exquisitely responsive, for every minutest touch can be recorded upon it,

and the touch once made is immortalized as long as the wax survives.

Waxes are so frail, are so subject to the action of heat and cold, that not many of the earlier groups and portraits have come down to us intact. Mr. Lewis Harcourt, in England, has made a large collection. They might be roughly grouped in three classes, statuettes, allegorical subjects, and portraits in relief. The first class, statuettes, has less interest for us here in America, since we have done nothing of this nature and so have no means of comparing our work with theirs. The second class, allegorical figures in relief, has many examples in England. The greatest artist in this kind of work was Flaxman, many of whose subjects were afterwards translated into pottery by Wedgwood for his jasper ware. Flaxman also made many portraits which were put to the same use. He had worked in wax from childhood and, like Ball Hughes later, he never abandoned the art.

It is the third class, portraits, with which this

sketch is mostly concerned. The earliest English portrait known is a beautiful one of King James I, which was done by Allesandro Abondio, the younger, an Italian who flourished between 1550 and 1650. Another sixteenth century wax portrait modeller was Leone Leoni, who left us a portrait bust of his friend, Michael Angelo.

In France the oldest and most interesting wax portraits are those by François Clouet, which are now preserved in the Cluny Museum. Following him came Guillaume Dupré and Antoine Benoits. The latter was then the best exponent of an art which had attained such importance that during the time of Louis XIV he was appointed *unique sculpteur en cire couleur* to the French king.

From the time of Abondio till the close of the eighteenth century the modelling of relief groups and portraits had great vogue throughout Europe. These waxes are of many kinds, as each man seems to have been his own arbiter in method and coloring. Giorgio Vasari, the chronicler of Italian painters, writes of the mediæval method

LUCY LORD DUTCH

John Christian Rauschner

OWNED BY MRS. FRANCES GILMAN, PORTLAND, ME.

of preparing the wax for use: "To render softer, a little animal fat and turpentine and black pitch are put into the wax, and of these ingredients it is the fat that makes it more supple, the turpentine adds tenacity, and the pitch gives it a black color and consistency, so that after it has been worked and left to stand it will become hard." He says that colors can be ground, sifted, and mixed with wax when made as liquid as possible. White wax can be made with white lead, "nor shall I conceal that modern artists have discovered the method of working in all sorts of colors, so that in taking portraits from life, in half relief, they make the flesh tints, the hair, and all so lifelike that these figures lack nothing but speech."[1]

Many portraits were done, as Flaxman's allegorical figures were, in white wax. But white was not always used, for there is in Mr. Harcourt's collection a beautifully modelled one of William Pitt in pink, done by Peter Rouw. This

[1] Wax Portraiture; Teall. American House and Garden Magazine, August, 1913.

same Peter Rouw was the best of the English artists, with the possible exception of S. Percy. Others of this same period were G. G. Adams and R. G. Lucas. Lucas dispensed with the glass or slate background which had been common at an earlier date; and he also made his portraits larger than the others. These four men ended the brilliant period of the art in England; those who came after in the Victorian era, while they modelled with simplicity and considerable feeling for beauty, yet lacked absolute mastery of the method.

During the best period of this art in England an American was doing her share to make it notable; and it is a great pleasure to feel that wax portraiture in America had so striking a personality connected with its early history as that of Patience Wright, our second American artist, a sculptor in wax.

Patience Lovell was born in 1725, just five years after the birth of our first American artist, James Claypool, "face painter," in Philadelphia.

REV. EPHRAIM WARD

John Christian Rauschner

OWNED BY CLAYTON C. HALL, ESQ., BALTIMORE

MRS. MARY (COLEMAN) WARD

John Christian Rauschner

OWNED BY CLAYTON C. HALL, ESQ., BALTIMORE

She lived at Bordentown, New Jersey, with her Quaker parents, and there in 1748 she married Joseph Wright. She had in early life modelled in putty, dough, or any other pliable material that she could find. So when she was left a widow in 1769, with three children to support, she began to model portrait heads in wax. Her talent is the more remarkable because she had never had the opportunity to see sculptured art at all, nor were her Quaker surroundings such as to entice her into those fields. Her likenesses were so clever that her fame soon spread beyond her own locality. In 1772, she and her children went to London, where she immediately became the rage. Her skill was so great that Horace Walpole wrote that "Lady Aylesbury literally spoke to a waxen figure of a housemaid in the room." Mrs. Wright made many of her models life size and in the round. The English periodicals gave her high praise and called her the "Promethean modeller." One of them adds: "Her likenesses of the king, queen, Lords Chatham and Temple, Messrs.

Barré, Wilkes, and others, attracted universal admiration. Her natural abilities are surpassing, and had a liberal and extensive education been added to her innate qualities she would have been a prodigy. She has an eye of that quick and brilliant water that it penetrates and darts through the person it looms on, and practice has made her so capable of distinguishing the character and disposition of her visitors that she is very rarely mistaken, even in a minute point of manners; much more so in the general cast of character."[1] We are told that she did most of her modelling with her thumb and forefinger. To an Englishman, her full-length portrait of Lord Chatham would be the most interesting example of her work. It found a place in Westminster Abbey after his death, and represents him standing in his official robes.

When the Revolution broke out, Mrs. Wright, being a hot-headed rebel who could not easily

[1]The London Magazine contains a cut of Mrs. Wright seated holding a miniature bust of a man.

REV. ASA EATON, S.T.D.

John Christian Rauschner

OWNED BY CHRIST CHURCH, BOSTON

hold her tongue, was not as popular in high circles as before. She continued, however, to live in England, although "with a full purpose of mind" to settle her affairs and return to America. Her son Joseph had already returned and was making marked use of his mother's lessons in wax modelling to design our first coins. In 1775 she executed a *relievo* of Franklin, which Wedgwood made into one of his basaltic medallions; but a life-size bust of Franklin that she made was unfortunately broken to pieces. Perhaps the most interesting portrait to Americans is her relief of Washington in white wax. It has not the authority of a life portrait, for it was done from her son Joseph's clay bust, which was sent to her in England. The wonderful fact about this wax is, that she has modelled from another's work a portrait which surpasses the original both in workmanship and in the conception of the character of the man.[1]

[1] The profile of Washington is 9 1-2 inches high, 6 inches wide, modelled in high relief of white wax, now yellow. It is owned by R. H. Harte, M.D., of Philadelphia.

Patience Wright died in London, March 25, 1786, leaving one daughter, Phœbe, in England, married to John Hoppner, the famous artist; a son, Joseph, in America, who won fame and name for himself as a painter and as the designer of our first coins; and a daughter, Elizabeth, wife of Ebenezer Platt, who had some of her mother's cleverness in modelling in wax.[1]

As we turn from Patience Wright and her brilliant career, we feel a little as if we had left dry land to wander across a fog-blown, marshy stretch, wondering, while a little fear creeps into the back of our mind, whether or no we are on safe ground, and whether we are going toward home. The information about our latter-day artists is so vague that with a single exception we hesitate to make very definite statements. The drop from the clever artists of the late eighteenth century to those of the early nineteenth is somewhat sharp. What Mrs. Wright did by

[1]See Patience Wright, Modeller in Wax; by Charles Henry Hart, in the Connoisseur, Vol. XIX, page 18.

LEONARD KIP, OF KIP'S BAY

John Christian Rauschner

OWNED BY REV. LEONARD KIP STORRS, D.D., BROOKLINE

genius and her clear white wax and modelled shadows they tried to do with less skill and by calling in color to carry them over their difficulty in modelling. They had skill in outline, and doubtless their profiles were accurate and lifelike, but their modelling shows rather the skill of the craftsman than the genius of the artist. Their work was often done in lower relief than Mrs. Wright's, and shows less skill in the modelling of the facial muscles. Nevertheless the portraits are fascinating, and call back for us a time that is gone. The ladies are all so genteel in their dotted muslin gowns, their hair done up with combs, or covered with queer mobcaps. And each lady has some favorite ring or brooch in facsimile upon her finger or in her dress. Curls are there in infinite variety, coyly hanging before the ear or more obviously upon the forehead. The gentlemen, too, are bedight in their best, with their black or brown coat and stock. Some wore frills and some wore neckcloths with long ends. On the projecting end of one can still be

seen the finger or thumb print of the modeller. They are very attractive.

One man who seems to have wandered all over the eastern side of our country in the early years of the nineteenth century was John Christian Rauschner, a Dane. Mr. Felt in his annals of Salem has a paragraph marked "Wax portraits," in which he says: "1809, J. C. Rauschner forms these in Salem. Such talent has received but little favor, because other modes accomplish its object with greater convenience and satisfaction." Without calling Mr. Felt's accuracy into question, we should yet doubt whether he was entirely right, as the Essex Institute contains at least nine of his wax miniature portraits. One of particular interest is a family group, mounted as usual on glass painted a light seal brown on the outer surface. Inside the oval frame are mounted the five members of the Lang family, the father, Nathaniel Lang, at the top, and with his wife and three children forming an oval of portraits. "Lang 1810" is painted in the center in a German-

J. WEPHOUS CURIGER

George M. Miller

BLOOMFIELD MOORE COLLECTION, PHILADELPHIA

like script. The wax of Rauschner's portraits is colored all the way through, according to the mediæval receipt, and only the small parts, like the eyes, eyebrows, and slight shadows, are painted in. The fact that the color was continuous throughout is very visible in the wax of the Rev. Thomas Barnard, of the North Church, Salem, which in the Essex Institute copy is broken at the neck, so that the composition of the wax can be seen. This portrait of the Rev. Thomas Barnard brings up a very interesting matter, for in Salem there are two of him exactly alike. Rauschner boarded while he was in Salem with the family of Daniel Dutch. Deputy Sheriff Dutch was a picturesque character who went about as long as he lived in small-clothes, probably the last man to wear them in Salem. Rauschner modelled portraits of the whole family, perhaps to eke out his board, if what Felt says of his popularity was true. The one of Mrs. Dutch is still preserved in Portland; but more interesting than the portrait itself is a mould

of it which is in Concord, and which explains the method of duplication of Dr. Barnard's portrait. This mould is four and a half inches high by two and three quarters wide, covered on the inside with a brownish yellow paint. It appears to be made of plaster of Paris. Within is an intaglio of the lady, with her fine features, double chin, and cap. The folds of her muslin short-sleeved dress are quite visible. After the wax had been pressed into the mould color by color and removed, the modeller then added the little touches of lace, of flower, of comb, ring, and jewelled ornament. Mrs. Dutch was Lucy Lord of Ipswich, who married first Aaron Staniford, and later Daniel Dutch. All the portraits but the one of Mrs. Dutch were melted in a slight fire in the Dutch house. Neither portrait of the Salem dames had jewelled combs or brooches, but Mrs. Dutch's cap was garnished with real lace and Mrs. Lang had a real lace guimpe.

So it seems that Rauschner at least used a mechanical means to furnish duplicates of such

of his work as was likely to be in demand, as in the case of Dr. Barnard, whose portrait admiring parishioners would wish to buy. Perhaps in some fortunate time a cache of Rauschner's moulds may be discovered as Edouart's duplicate silhouettes were found, and then we may see many whose original waxes have yielded to time.

Mrs. John Pierce, who was Mary Bates of Boston, wears in her wax image a semblance of a brooch and ring which her descendants own and cherish to this day. The use of seed pearls was very common through all the later history of the art. Perhaps the best examples are in the Boston Art Museum, where the wax of Mrs. Johann Christian Gottlieb Graupner fairly shines with them. And Our Lady of the Ruff, also in the Museum, and of a much earlier date, is equally resplendent.

The portraits by Rauschner which are here illustrated are both interesting examples of his work. The Rev. Asa Eaton, for many years rector of Christ Church on Salem Street, gathered a

congregation of eight hundred about him, and was the first to start a Sunday school in this part of the world. No one can look upon his gentle, refined face, as the wax portrait brings it before us, without realizing that he must have been a spiritual force in his community. Rauschner mounted his work usually upon glass, but in the case of the Rev. Mr. Eaton red velvet has been used. Leonard Kip, of Kip's Bay, New York, was born in 1774, and became a merchant because a large part of his family estates had been swept away in the Revolution. When "by skill and prudence he was enabled to repair his shattered fortunes, he withdrew from business, leaving behind him an enviable reputation for ability and integrity." He died in Hartford in 1846. His likeness bears out his history, showing us a fine, substantial man of affairs.

Of Rauschner's personal history very little is known beyond the fact that he was in Salem and Boston in 1809 and early 1810. An advertisement in a Philadelphia paper for September 19,

MARY JANE (MILLER) QUINCY

Robert Ball Hughes

OWNED BY MRS. ALBERT THORNDIKE, BOSTON

1810, found some years ago by Mr. Hart, says:

JOHN C. RAUSCHNER respectfully acquaints the public that he hath returned to this city after an absence of nine years. He continues to take likenesses in wax composition in color, also family pieces.

We know that he was in New York City sometime during those nine years, and that his place of business was at No. 41 Chatham Street. At times he worked as a hair-dresser.

Rauschner, on his return to Philadelphia, did at least two wax profiles, those of Aaron Storck and his wife Esther. These are "beautifully and delicately modelled and are wholly artistic in their execution. From the animation and expression they could not have been other than excellent likenesses."[1] The waxes now in Philadelphia, by Rauschner, seem to be few, but those by George M. Miller are more common. Miller's waxes were smaller than Rauschner's, being only about two, or two inches and a half in height. They are not as fine as Rauschner's, since they

[1] Charles Henry Hart, Esq., who owns the waxes.

are neither as artistic nor as elaborate. Waxes by Miller of Albert Gallatin and Mrs. James Madison were exhibited in the Pennsylvania Academy of Fine Arts in 1813; in 1814, one of Bishop William White; and in 1821, one of Talbot Hamilton. There are five others now known in Philadelphia. So far as can be found, neither Miller nor the Italian Volaperta, who modelled wax heads in New York and Philadelphia, ever came to New England.

In 1806, there was born in London a boy who was called Robert Ball Hughes. Very early in life he desired to model, but being poor, had to wait until he had collected enough candle ends to make his first attempt. Similar stories doubtless are told of many other sculptors, too, but be that as it may, Ball Hughes finally won a medal at the Royal Academy for the best copy of a bas-relief of the Apollo Belvidere. Later he again succeeded with a bust of George the Fourth. In 1829, he came to New York and then to Boston, where he finally settled in Dorchester. He lived

there until he died, and those who write books on sculpture wonder that in his long life he did so little. They call attention to his statue of Nathaniel Bowditch in Mount Auburn, the first bronze cast in America, and point to "Little Nell" in the Boston Athenæum; but they ignore the most delightful expression of his genius, which was in modelling reliefs in white wax. He worked for many years to find some formula whereby he could make a composition that would remain white, and having found it, he died with the secret untold. His waxes are most exquisite, doubly so from their exceeding whiteness and beautiful modelling. They are mounted on velvet, but are slightly raised, so that one gets an impression of roundness and shadow.

Nowhere has he shown to greater perfection these qualities of dazzling white and delicate modelling than in the portrait of Mrs. Mary Miller Quincy, wife of the second Mayor Quincy of Boston; and nowhere does the superiority of his wax express itself more clearly than in the

glow of the high lights and the blue transparency of the shadows. The Elizabeth Rodman shows greater boldness of modelling and an effective use of high relief.

With Ball Hughes's death the art languished here in America; gradually the frail reliefs yielded to time, fire, and careless hands, until now there are but a few cherished specimens in any city.

With the surprising revival of interest in silhouettes throughout Europe and America, we may hope that there is to be fresh interest in the art of modelling in wax, and indeed we have the evidence of such an interest in the cheering work of Miss Mundy.

ROBERT C. HOOPER

Field & Miers, London

OWNED BY MRS. A. R. STOUGHTON

JOHN LUCAS

A. Charles

GIVEN BY MISS E. E. P. HOLLAND TO THE SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES

SILHOUETTES

LIVER WENDELL HOLMES, once on a time in jocund mood, wrote verses to a charming unknown lady whose portrait was exhibited in the Athenæum gallery. One stanza shall be given here as an introduction to our subject:

"Pray did you ever hear, my love,
Of boys that go about
Who, for a very trifling sum,
Will snip one's portrait out?
I'm not averse to red and white,
But all things have their place;
I think a profile cut in black
Would suit your style of face!"

His rather nonchalant attitude towards silhouettes has been echoed frequently throughout the ages, for like all arts, and like the Roman Empire, the art of silhouette cutting has had its rise and its fall. Like wax models, "shades" have come down to us from farthest antiquity.

In the tombs of Egypt, the conventionalized figures done in profile are but painted silhouettes, and are as true to life as our own, except for one thing: the Egyptian never learned to draw the eye in profile, nor did any artist of Crete, of Babylon, of Nineveh, or of any other city, until the fourth century B.C., when a Syracusan modelled it correctly for a coin. The figures on Etruscan oil jars and Greek vases are nothing but "shades." The first legend of a real shade is that of the daughter of Diabutades, who realized that her lover was becoming cold toward her. One day, as he stood so that the sun cast his shadow upon the wall, she outlined it, hoping to keep his image, if not his love. There are many variations of this story; often it is the tale of a lover whose betrothed had died, and whose shadow, as she lay in her coffin, was cast upon the wall by the candle at her head. It matters not to which legend we pin our faith, for the real story is so far removed in antiquity that age lends it charm. The Japanese have always had an appreciation of the

great value that the silhouette possesses, for many of their portraits contain, besides the colored likeness, a profile done in black wash, as an interpretation.

A silhouette at its best is a thing of real beauty and great cleverness; at its worst it is a quaint handicraft, which at least shows the dress and manners of the day. There is no sequence in type, as each has persisted throughout the period of its vogue. The types are very numerous, and are interesting for the ingenuity shown in making and treating the same black shade in new and original ways.

Silhouettes were painted on glass, ivory, or plaster, in oil or India ink. One of the earliest methods was with the brush and India ink on ivory, card, or plaster. This is perhaps not an ideal type of silhouette, as it trenches upon the province of the miniature, being really a profile in monochrome. There were two men in London, in partnership at the end of the eighteenth century, who made beautiful silhouettes of this type.

They were John Miers and John Field. They advertised that they "execute their long approved Profile likenesses in a superior style and with that unequalled degree of accuracy as to retain the most animated resemblance and character, given in the minute sizes of rings, brooches, lockets, etc. (time of sitting not exceeding five minutes). Messrs. Miers and Field preserve all the original shades by which they can at any period furnish copies without the necessity of sitting again. Miers & Field, Profile Painters and Jewellers."

Field began his work in 1792, and the firm lasted until 1827. The smaller forms have become so rare as to be found only in a very few large collections, but one of Field's small lockets is fortunately owned in this country. It is the silhouette of Robert C. Hooper, done with exquisite delicacy, and with the high lights touched with gold. Mr. Miers never used gold upon his silhouettes, according to tradition, but Mr. Field seems to have done so in many instances. His

silhouette of Hester Savory, that young girl whom Charles Lamb is said to have loved, is delightfully pencilled with gold.

Another form of silhouette which flourished at this time was that painted on glass. The English type, which differed from the American, was nearly always backed by wax or plaster, and in consequence, it is very difficult to find one in good condition, since the wax or plaster has nearly always been cracked by the heat or cold to which it was subjected. Critics tell us that the loveliest form of all was that of the likeness painted on convex glass, in such a way that one did not look directly at the painted face to see the silhouette, but upon a white card behind upon which the shadow was cast. The beauty and delicacy of these is very great, according to their enthusiastic admirers.

Really the variations of method are endless, for some artists, not content with plain black paint, have used a combination of pine soot and beer, which gives a very intense blackness. There

appears to have been a time when beer was the do-all and cure-all, for at about this same period is found the receipt for cleaning pewter by boiling it in beer and hay. Be that as it may, these silhouettists covered glass with the mixture of pine soot and beer, and then removed the background from around the portrait, or removed the portrait and left the background. The glass was then backed with gold leaf, silver leaf, or tinsel, so that the result was a gold or silver portrait in a black ground or the reverse. Sometimes delicate lines are left to traverse the more brilliant background.

All these processes demanded a great deal of artistic ability, skill in catching a likeness, and much charm in drawing. If they had not these, the work had little to commend it, for it was mere outline. One artist of this type, who flourished at the time of Miers & Field, was Charles, an Englishman, who with his brush made exceedingly delicate and lovely silhouettes. His portrait of John Lucas, which is reproduced here, was,

despite its small size, one of the most charming at the exhibition in Boston. It is so inexpensively mounted that neither Charles himself nor his sitter could have realized the real beauty of the work which one was selling and the other buying so cheaply. His work nearly always combines, as does this example, fine line work and solid black.

One enthusiast wrote a treatise between 1800 and 1825 on "Papyro-Plastico, or the art of modelling in Paper." In this pamphlet it is explained that by sticking three or four sheets of paper together, and by working at the back with a polishing steel, one can actually make a profile portrait in slight relief out of a silhouette cut from white paper. He adds that this process gives "it the appearance of a marble tablet or a plaster cast done by a sculptor." Thus can one attain great ends from base beginnings.

But the silhouette often lapsed from real art, when no man of genius gave it his beneficent touch. And in those dire days mechanical aids

came into use. It was during one of these periods of eclipse that the art acquired the name by which we know it today. There lived in France, between 1709 and 1767, Etienne de Silhouette, who became Controller-General of France. Like all prophets he was without honor in his own country, for realizing the great calamity which confronted France, he set himself to preach economy to a Court which had never even known its name. He translated English writings on finance, and endeavored to put his country upon a sound basis. He attacked privilege, and reduced the pensions of the nobles, till at last his name became synonymous with all that was mean and cheeseparing. So portrait painting languished, and the poor mean art of the silhouette, for so it was considered, flourished for a time. Silhouette himself made shades by mechanical means. It seems strange that it was not until 1825 that the art was finally christened with its new name of silhouette.

In the days of Miers & Field and Charles, the scrap-book flourished mightily. Everybody

had one and everybody pasted. Queen Charlotte and the Princess Elizabeth made scrap-books, and the Princess spent much time cutting silhouettes to go therein. She cut all kinds of things—portraits of people and of dogs, hunting scenes, and other pictures, parts of which were so fine that a sharpened needle was used in cutting. The Princess's example was, of course, followed by those of less degree, and many a lady cut silhouettes for her scrap-book or for a friend's. Among those ladies was Mrs. Leigh Hunt, who was one of the best of the amateurs. Her work is unfortunately unsigned, but her portraits of Leigh Hunt, of Lord Byron, and of John Keats, in 1820, are authentic.

To Americans a silhouette means nearly always a portrait in black paper, pasted upon a white ground or *vice versa,* though sometimes the same effect was gained by cutting a hole in a piece of white paper and backing it with black paper or cloth. A few knowing ones realize that there are at least two other types which were made in

America, those painted on glass and those which are done in color. The first person who cut silhouettes in England was Mrs. Pyburg, who made black paper portraits of King William and Queen Mary. After reading English books upon silhouettes, you feel that you should as soon forget your mother's name, or the date of the Battle of Hastings, as forget Mrs. Pyburg. She began things, she is like Adam and Eve; and after Mrs. Pyburg, nothing, until in the early nineteenth century England began to send us here in America her prodigies. One of the first to come was "Master Hubard," whose given names were William James, a youth of seventeen. He had begun his remarkable career as a silhouettist in England at the tender age of thirteen. At seventeen, his genius being ripe for foreign travel, he visited us here in Boston. He had previously been in New York and Philadelphia, where he had exhibited at the Pennsylvania Academy of Fine Arts for three successive years. And we in Boston changed his life, for Stuart's paintings

so entranced him that he abandoned silhouette cutting as an art and England as his country. He chose Philadelphia as his home and, having been instructed by Sully, spent the remainder of his life as a painter of full-length portraits of cabinet size. He died in Richmond, February 25, 1862, killed by the explosion of a shell he was filling for the use of the Confederacy.[1]

While he was in Boston he had a room in the Exchange Coffee House, where for fifty cents he cut your likeness in twenty seconds. He called his art "Papyrolamia." Usually his cards have "Hubard Gallery" in the left-hand corner. The portrait of John Gray Park, which is by Hubard, unfortunately does not show the mark. He cut full-length portraits as well as busts, and like his predecessors used India ink and gold pencilling. And when the likeness was complete he would frame it "in black glass in elegant oval, round, or square frames, gilt or black," for which he would

[1] See Mr. Charles Henry Hart's article in the Outlook for October 6, 1900.

charge from fifty cents to two dollars. The Homer[1] family, of Boston, sat to him for their likenesses. Unfortunately it is not possible to tell which Homer is which, but they are marked, "Cut with scissors by Master Hubard without drawing or machine at the gallery of cuttings and Philharmonicon Concert Room." This short advertisement differentiates him from all of those who had preceded him in America. Silhouettes had been made, but only by a machine. The earliest and most important of these were cut at Peale's Museum in Philadelphia. Soon after the Revolution Charles Willson Peale, the artist, opened a gallery, which consisted for the most part of paintings of people of national importance. Here he had also the silhouette cutter, which was worked in such a way that the profile is a hole cut from white paper. The portrait was then mounted upon black. The silhouette of Moore Wharton, which was cut at Peale's Museum, shows the texture of the black cloth very

[1]Owned by Grenville H. Norcross, Esq., of Boston.

distinctly. The great English authority on silhouettes tells us that this form is unknown in England, and cites five examples in the Library of Congress as extremely rare. The truth is that it is almost the commonest form of small silhouette with us. The machine, so far as has been proved, never did more than the bust. Peale cut silhouettes of all the great men of his day.

What Peale did for Philadelphia, William Bache and William King did for New England and the north. Of Bache little is known; on the silhouette of George Wythe of Virginia, cut in 1804 for Jefferson, Mr. Hart found his Christian name. He cut by mechanical means and probably with the same kind of machine that Peale used. He marked his portraits with a stamp which reads "Bache's Patent." The silhouette of Mrs. Devereux shows the mark very plainly. Bache did many Salem worthies. Salem is, in fact, a happy hunting ground for the lover of wax or silhouette, for Salem people seemed desirous of allowing their likenesses to pass down to pos-

terity. Among others who made silhouettes in Salem must be included Mr. Joye, whose name appears upon a delightful portrait in India ink. To return to Mr. Bache, it is worthy to note that he did not slavishly adhere to his cutting machine, for he often embellished his work with India ink, not only in graceful outlines of hair or frill, but with a ruffle which extended entirely across the silhouette.

Mr. Felt, in his Annals of Salem, tells of an exhibition of silhouettes in 1791: "Mr. Bowen's likenesses of General Washington and lady and others, from the Boston Museum, begin to be shown at the Assembly Rooms. Admission for each adult 1/6." He adds that there were similar exhibitions of silhouettes "in 1799, 1801, and since." He does not tell, nor does the advertisement, whether or not the exhibit was to catch victims for the silhouettist. He does tell in short terse sentences of William King's career in Salem in 1804: "William King comes to take profiles. He has much to do in this department. He was

succeeded by several others. Such art has since lost its attraction."[1] Bache was probably one of King's successors, as he is supposed to have been in Salem about 1810. King does not seem to have enjoyed much prosperity; perhaps he fell upon lean years, for before the following season he had moved to Portsmouth. He advertised that he had taken rooms at Colonel Woodward's, where he cut likenesses for twenty-five cents. Later on, William Bentley, of diary fame, records his further progress northward, but after 1807 he disappears from view here in New England.

"1807 Feb. 6th[2] Mr. King has a panorama still in Salem. It is the siege of Tripoli. The ships are done by [Michele Felice] Corné, formerly living in the town and introduced by E. H. Derby from Naples. The ships are good, but the whole admits some improvement. The profits from such Exhibitions in Salem are said to be

[1] Vol. II. Miss Mary C. Crawford called my attention to these interesting items.

[2] Diary of William Bentley, Vol. III, 1803–10, p. 276.

much less than in Marblehead. Few visit in the daytime. Commercial habits enquire how much by it? His profile cutting produced him more in Halifax, N. S., than in Salem."

The Salem record of silhouettes would not be complete without one more quotation from the "Annals," which is interesting because it brings before us another name for the art, and a new name upon the roster of those who really cut silhouettes. "1828 Master Hanks, as the successor of the celebrated Master Hubard, is advertised as capable of delineating every object in nature and art with extraordinary correctness. This he did by means of paper and scissors, merely looking at the subject represented. It took him but a few minutes to give an exact bust of any person he saw. At Concert Hall, where his talent was fully and successfully tested, was the Papyrotamia, or a curious collection of paper cuttings. Admission twenty-five cents. In this department of art several young women of Salem have greatly excelled."

No signed example of his work has been seen in New England, but there is one in Baltimore, of "Miss Henrietta Moffit at the age of about six years."[1] So Master Hanks may have visited the cities up and down the coast, but he has left no further biographical detail.

The wandering silhouettist is hard to trace. On a few portraits "Williams" is stamped, and they are nearly always mounted in such a way that the name can only be read by Alice's Looking-glass methods. Who he was does not appear, but a portrait of an unknown man is herewith reproduced in the hope that some day more may be known of Williams.

Boston boasts but one local silhouettist, William M. S. Doyle, who became the partner of Daniel Bowen. Bowen had established a museum in 1791 opposite the Bunch of Grapes Tavern on State Street. Later he was in a hall over the schoolhouse on Hollis Street. In 1795, Bowen and Doyle moved again to the corner of Brom-

[1] Collection of Mr. and Mrs. Whitridge, Baltimore.

field and Tremont Streets. They had very bad luck, for the building was burned in 1803, and again in 1807, when they were just north of King's Chapel. After the second fire Bowen left Boston, and Doyle continued by himself. About 1811, Abel Bowen, a son of Daniel, determined to take up the trade of making woodcuts, and oddly enough his first commercial venture was a cut to be used by Doyle as an advertisement.

WM M. S. DOYLE
Miniature and Profile Painter

TREMONT STREET, *Boston,* next House north of the *Stone-Chapel,* the late residence of R. G. AMORY, esq. Continues to execute Likenesses in *Miniature* and *Profile* of various sizes (the latter in shade or natural colours) in a style peculiarly striking and elegant, whereby the most forcible animation is obtained.

Some are finished on composition, in the manner of the celebrated MIERS, of *London.*

∴ *Prices of Profiles—from 25 cents to 1, 2 & 5 dollars.*

Miniatures—12, 15, 18 and 20 dollars.

Dec. 17. [1811][1]

[1]My thanks are due to Miss H. C. Cattanach for bringing this advertisement to my attention.

Doyle made most of his silhouettes in the manner of his predecessors; sometimes they were cut out of black paper and pasted on a card, and sometimes he made them of white paper, with the portrait hole backed with black paper. Which way our silhouette of Bishop Cheverus was cut is hard to tell, but the face of the Bishop stands forth in all its sweetness and strength. Bishop Cheverus was the first Roman Catholic Bishop of Boston, and was one of the best beloved citizens of the town in the early years of the nineteenth century. He was translated later to be Archbishop of Bordeaux, then one of the highest offices of the church in France. He never forgot Boston and his friends there, and few citizens of that town ever visited Paris without receiving great kindness from the Archbishop. Doyle did other silhouettes, though they are not numerous. Among the more famous is one of Samuel Foster, a soldier of the Revolution and member of the Boston Tea Party.

Before passing on to the great lights of the

thirties and forties, Edouart and Brown, there are a few isolated facts which seem worthy of mention. At the American Antiquarian Society in Worcester, Massachusetts, are three profile portraits, gilt on a background of black, which appear to be painted on glass. The names of the artists are appended to these portraits, and give them an added value, as they bring to mind some famous names. The silhouettes of Madison and Gallatin are marked "C. P. Polk, fecit," and were done by Charles Peale Polk, a nephew of Charles Willson Peale. He, like his uncle, was more known as an artist than as a silhouettist, and is chiefly famous for his portrait of Washington, of which he made some fifty copies. The other silhouette at Worcester is marked "A. P. Doolittle, fecit," and may perhaps have been done by Amos Doolittle, of New Haven, one of our early engravers. In the catalogue of an exhibit by the Colonial Dames of Maryland, in 1911, there is mention of two other silhouettes of this kind, representing members of the Briscoe

family.[1] As they are called "gold silhouettes," they may perhaps have been done with beer and soot. The portrait of Lucy Ames Wheeler represents the commoner way of making a silhouette on glass. An oval was outlined in gilt on glass, and the space outside the oval was filled out to the frame with black. The portrait was then painted in black within the oval, and a white card was placed behind it to emphasize the black. This simple form which the leaner pocketbooks of our ancestors forced us on this side of the Atlantic to indulge in, really lasted longer than the more pretentious English ones with their backing of wax or plaster. Glass profiles in black are not as common as the life-size portraits which were painted on glass in color, such as the George and Martha Washington, which are often found done in this way.

The same exhibition catalogue contains the name of Dewey, a silhouettist unknown to us at the North; he made a portrait in black of Ambrose

[1] Owned by Mrs. Cradock, Pikesville, Md.

Clark[1] in 1800. There is a second silhouette made by him in Salisbury, Maryland.[2]

Naturally portraits of Washington have always had greater interest for the collector than those of any other American. This fact has brought to light the names of many early silhouettists who might otherwise have sunk into the night of oblivion. J. F. Valleè and S. Folwell, in Philadelphia, made silhouettes of him in India ink, and Sarah (?) De Hart cut him with scissors. There is a very attractive silhouette of Washington in Wansey's Travels, but by an unknown person. Its printing, by woodcut on rather rough paper, gives it a charming softness of appearance. Samuel Powell, again a Philadelphian, made silhouettes from shadows cast by a lamp. More and more as the facts come to light is one impressed by the great popularity of the shade in times past.

Another interesting type of silhouette is that

[1] Owned by Mrs. William A. Fisher, Baltimore.

[2] Mrs. William Graham, owned by L. M. Gunby.

GEORGE PHILLIPS PARKER

Auguste Edouart

OWNED BY MISS MARIAN JEFFRIES, BOSTON

painted in color on paper. The frontispiece of this monograph is a delightful example of this style, and is particularly interesting in that it represents John Erving, Esq., his wife, Maria Catharina, and their daughter Abigail. Mrs. Erving was the daughter of Lieutenant General William Shirley, one of the Colonial governors. The whole style of the picture is delightful, with its soft color, its quaint grouping and costume. The usual form of these colored silhouettes was merely the head and shoulders. These were most often framed in square black lacquer with an oval opening in the center, embellished by a rim of brass or gilt which being cut in long tongues at the back served to hold the silhouette in place. None of these silhouettes is signed except one which comes from the town of Richmond, Massachusetts. It has its maker's initials upon the back, with the statement that he has sent the better of the two which he had painted. It represents a man in a black coat, the folds of which are accentuated by applying the black paint so thickly that it shines.

The inner waistcoat is very stiff, and with the collar is carefully striped blue and white. The complexion is florid and brownish in tone, perhaps indicating that the man was tanned. The hair is carefully and wonderfully painted, and has the part running across the top of the head. The colors are in a most perfect condition, for they appear never to have been exposed to the light.[1] It is fortunate for the history of the art that the story of this rather obscure follower should be known. An aged inhabitant of the town wrote down her recollections of the man who painted the profiles, and a most interesting tale it is.

"These are the facts as to those silhouettes: On March 4th, 1806, Martin Griffing, aged 22 years, while painting the steeple of the Congregational Church, fell to the ground and broke his back, and was picked up for dead, but rallied and lived to be 75; he never walked again. He picked up this work of making these profiles, as he called

[1] Owned by R. Henry W. Dwight, Esq., of Boston.

them, and invented some machine for the purpose; most of them were plain black, though he painted some of them, which we have now. He began the work as soon as he was able to ride about, and cleared the first year $1,500. He worked in this (Berkshire) and some adjoining counties; also in Vermont and New York State.

"While cleaning the garret, we found an envelope with 25 or more silhouettes of ministers he had kept together, and with their names. He worked at this for about two years, I think, or until he covered quite a territory, but it finally became tiresome for him to ride so much, as there were no railroads, so he picked up the trade of shoemaking and cobbled at his home in this town until he was past 70 years old."[1]

During the twenties at Bowdoin, and doubtless at other colleges, the silhouette was used for class pictures, and class albums were as much a part of a senior's life then as they are at present. The College Library is fortunate to possess the silhou-

[1] From the Dwight Collection (Americana).

ette albums of the classes of 1824, 1825, and 1826, for these were interesting days at the college. The album of 1824 is bound in morocco and has alternate black and white leaves. The silhouettes are cut as Peale's and Bache's were—holes in the white paper, with the alternate black leaves serving as a background. These class profiles are particularly interesting, as they contain among their number Franklin Pierce, afterwards President of the United States, and Calvin E. Stowe, later famous as the husband of Harriet Beecher. The silhouettes of the class of 1826 are loose sheets unmounted, but one can still find among them the youthful face of William Pitt Fessenden, the famous senator from Maine. The most interesting of all is the profile of Henry Wadsworth Longfellow as a senior in 1825. It is interesting to place the portraits of our two poets Whittier and Longfellow side by side, and to realize how utterly different their youthful faces are from the likenesses to which we have grown accustomed.

These albums must have had a considerable vogue, for there is one in Boston[1] containing some silhouettes marked by Peale and Bache, and another in Baltimore.[2] In the former case the two outer corners of the sheets are tipped with glue, so that some hard substance would have to be inserted between the black leaf and the white, during the cutting. The album contains silhouettes of many statesmen, friends of the Josiah Quincy of that day.

There are two unsigned silhouettes which have been included among the illustrations here because the people who are pictured are interesting and the silhouettes themselves are delightful. One is a small bust of our war governor, John A. Andrew. The other is of Judge James Kingsbury, the first settler of Cleveland, Ohio. He and his family started by wagon across New York State. They drove a cow with them, for Mrs. Kingsbury had a small baby. During the

[1] Owned by Mrs. M. A. DeWolfe Howe.

[2] Miss E. K. Barnard.

long journey a heavy snowstorm came up, so heavy that the cow could get no nourishment, and died of starvation; the little baby died in consequence. This trouble and sorrow almost make us forgive him for his extremely stodgy appearance.

As was true of the wax portrait modeller, so it appears to be true of silhouettists, that the men who ended a period reached the highest level. In America the art of silhouette cutting culminates with two men, Auguste Edouart, a Frenchman, and William Henry Brown, an American. Edouart was born in France in 1788, and after following the fortunes of Napoleon, found refuge in London in 1815. For some time he earned his living by teaching French, but as the refugees became more numerous and competition greater, he was forced to abandon this occupation for one less crowded. At first he made portraits out of hair, which he called mosaics, his subjects being both human and canine. He subsisted in this fashion until his wife's death in 1825, when he lost all ambition, and as his means of livelihood

JOHN GREENLEAF WHITTIER

OWNED BY MRS. WALTER G. CHASE, BOSTON

failed he became much depressed. The story of his chance interest in silhouettes is worth recording, because it is a true exemplification of "Great oaks from little acorns grow." One day while visiting friends at tea the younger members of the family brought in some silhouettes which they had that day had taken by a machine at the country fair. Edouart, interested, remarked that he himself could do better. Egged on by the young people, he proved his contention, and in consequence began the career by which he became known on both sides of the Atlantic. His first full-length portrait was of Dr. Majendie, Bishop of Bangor. It was such a success that the Doctor had forty copies made. Soon after he began his career, he injured his index finger while assisting a lady over a stile. Her dress caught on a nail which protruded, and while endeavoring to remedy the trouble he was hurt severely. The finger gave him great distress, and he was unable to go on with his business, until one night he dreamed that he could cut as well by using his

middle finger. Thereafter he always cut with his second finger as long as he worked; in fact, there is an old daguerreotype which shows him holding his scissors in that fashion. At the beginning of his career, when his fame had not become that of a real artist, he had to endure much social obloquy. A "shade man" was no better, at the time, than any beggar or pedlar; so that he had often to endure cold looks and snubs from former acquaintances. But this season was short, for his real genius began to be appreciated, and he himself was soon taken back into favor. He travelled all over England and visited Scotland and Ireland. It seems safe to say that nearly all the great men of his day in the British Isles had their portraits cut by him.

He took his art most seriously, so seriously, in fact, that he issued a book in 1835. The volume is called, "A Treatise on Silhouette Likenesses by Monsieur Edouart, Silhouettist to the French Royal Family, and patronized by His Royal Highness, the late Duke of Gloucester and the

principal Nobility of England, Scotland, and Ireland." In this book Edouart makes an appeal for the art in its purity, for he says that the black shade is the essential, and accessories detract from what should be the real effect. It should be the true shadow of the man or woman in question. Such silhouettes as the one of Abigail Winship Robbins, with black face and white mobcap, caused him the greatest irritation, and in his final tirade against such things he hurls forth, "I should not be surprised that by and by those negro faces will have blue or brown eyes, rosy lips and cheeks, which I am sure would have a more striking appearance for those who are fond of such *bigarrades.*" As it was the day of painting on glass, perhaps those who indulged in such "*bigarrades*" may have had some excuse for decking their shades in color. It was Edouart, by the way, who finally christened the shade a "silhouette."

Edouart was so prolific that in the ten years before he published his book he cut nearly fifty

thousand silhouettes. He sold the silhouettes of celebrated characters for three shillings. His prices varied a little from time to time, but the scale was in general much as follows:

Full length	5/
Sitting	7/
Children under 8	3/6
Bust	2/6

"Families were attended at their own residences," and accessories such as harps, hobby horses, etc., were charged in proportion. He was a gentleman in all his ways, and ever and always refused to sell a lady's picture to strangers. Many and interesting were the means taken by the young men to get pictures of pretty girls, but they were never successful where Edouart was concerned.

In 1839, Edouart set sail for America, and he spent the next ten years here, cutting silhouettes at the rate of many hundred a year. He prospered greatly and his opportunities for meeting the famous men of the day must have made his life interesting and varied. The silhouette group of

Daniel Webster and Jonathan Phillips sitting together is very dignified, restful, and impressive. Perhaps it might be said here that Edouart preferred to cut the whole figure, because he contended that the proportion of the figure, the manner of dress, and the attitude were of as much importance in delineating the character as was the face. Groups gave an opportunity for contrast in proportion, and were therefore much esteemed by him. One has only to look at the Abbott Lawrence or the Smith group to realize the truth of the statement. These he has rendered still more attractive by the room, drawn in sepia, in which he placed his portraits. The Abbott Lawrence family are grouped in their library on Park Street, Boston, which is so well drawn that those who are privileged to penetrate the inner precincts of the Union Club recognize it at once. His cleverness in cutting is best shown in the portrait of an "Unknown man" which is not cut in exact profile, but a little turned away. Another Boston group which is of interest is that of the

Rev. John Pierpont and his first wife, Mary Sheldon Lord. Between them stands their little granddaughter, Mary Lord Pierpont, afterwards Mrs. James Crosby, toward whom each grandparent extends an admonishing finger. The silhouette was taken at the time when Mr. Pierpont was minister at the Hollis Street Church, and shows him in his robes of office, very solemn and stern. Often, when the background was not washed in in sepia, the portrait was mounted on a lithographed card. George Phillips Parker is an example of this kind; what could better hold up a mirror to the times than this same silhouette and its background? Here are the ladies in their bonnets and shawls, the men in their high collars, and Mr. Parker lecturing on temperance, the great new movement then sweeping over the country and laying the ax at the root of many a flourishing apple orchard. The Chapman children finish the series of pictures of the costumes of the time: the little girl in full skirt and pantalettes, holding a crooked stemmed rose; the boy

stiff in small size men's clothes, standing with his hoop.

Edouart visited every large city in the United States during the ten years he spent here, but he did a vast deal at Saratoga in 1841 and 1842. After ten years he determined to return to England, and so set sail in the *Oneida* in 1849. He had a very rough voyage, and was finally shipwrecked on the Island of Guernsey. On the island he was befriended by a family who did much for him; when he was about to resume his journey, he presented the daughter, Frederica Lukens, all the volumes of his silhouettes, fourteen in number, which had been rescued from the shipwreck.

Edouart had always cut his silhouettes in duplicate, one of which he pasted, with the sitter's autograph, in a huge scrap-book. Most of these books went down with the *Oneida,* but some of the American books were saved. For many years the rescued books lay hidden in the Island of Guernsey until they were finally brought to light and sold during the past year. And Edouart,

broken in health and in spirit, betook himself to a small town near Calais, where he spent the few remaining years of his life. He never cut any more portraits, so that the work which he did in America was his last.

That Edouart was a real artist few will deny, and he was so serious in it that he never descended to caricature, an obviously easy way to express his meaning. He had a great aptitude for seizing the salient point of a face or figure, and in his silhouettes a gesture, a pose, or an arrested movement often gave his portraits a more than photographic likeness.

Just now, because of the sale of his duplicates, Edouart is having great vogue, and is somewhat pushing into the background our own native-born genius, William Henry Brown, who was at least a good second, if not his equal, in the art. Brown was born in 1808 in Charleston, South Carolina,[1] and was like Patience Wright, of Quaker ances-

[1] See Charles Henry Hart's article in the Outlook for October 6, 1900.

try. He began early to show his inclination for the work to which he was destined. His first portrait of importance was a silhouette of Lafayette, done during his last visit to this country. Brown, like Edouart, preferred to cut the whole figure, and he soon became so popular that he had a set of lithographed backgrounds as did Edouart. John Randolph of Roanoke is probably set in the surrounding chosen by himself as most characteristic.

Brown was quicker in his cutting than Edouart, his time varying from one minute to five. He had an eye which took in the subject instantaneously, and it is said of him that he never forgot, and that years after he could duplicate his pictures from memory. He did not always use a background, but sometimes a wash of black to suggest the ground, as in the horseback picture of John Parker, Jr.

Edouart's silhouettes are cut with more elegance than Brown's, but the latter's are on the whole as convincingly true to life. Brown cut

the silhouettes of as famous people of this country as did Edouart, and in addition he cut very elaborate compositions. Volunteer fire engine companies "adored" to be cut in silhouette, with all their apparatus. One composition of this kind in St. Louis was twenty-five feet long, and contained the portrait of every member of the company.

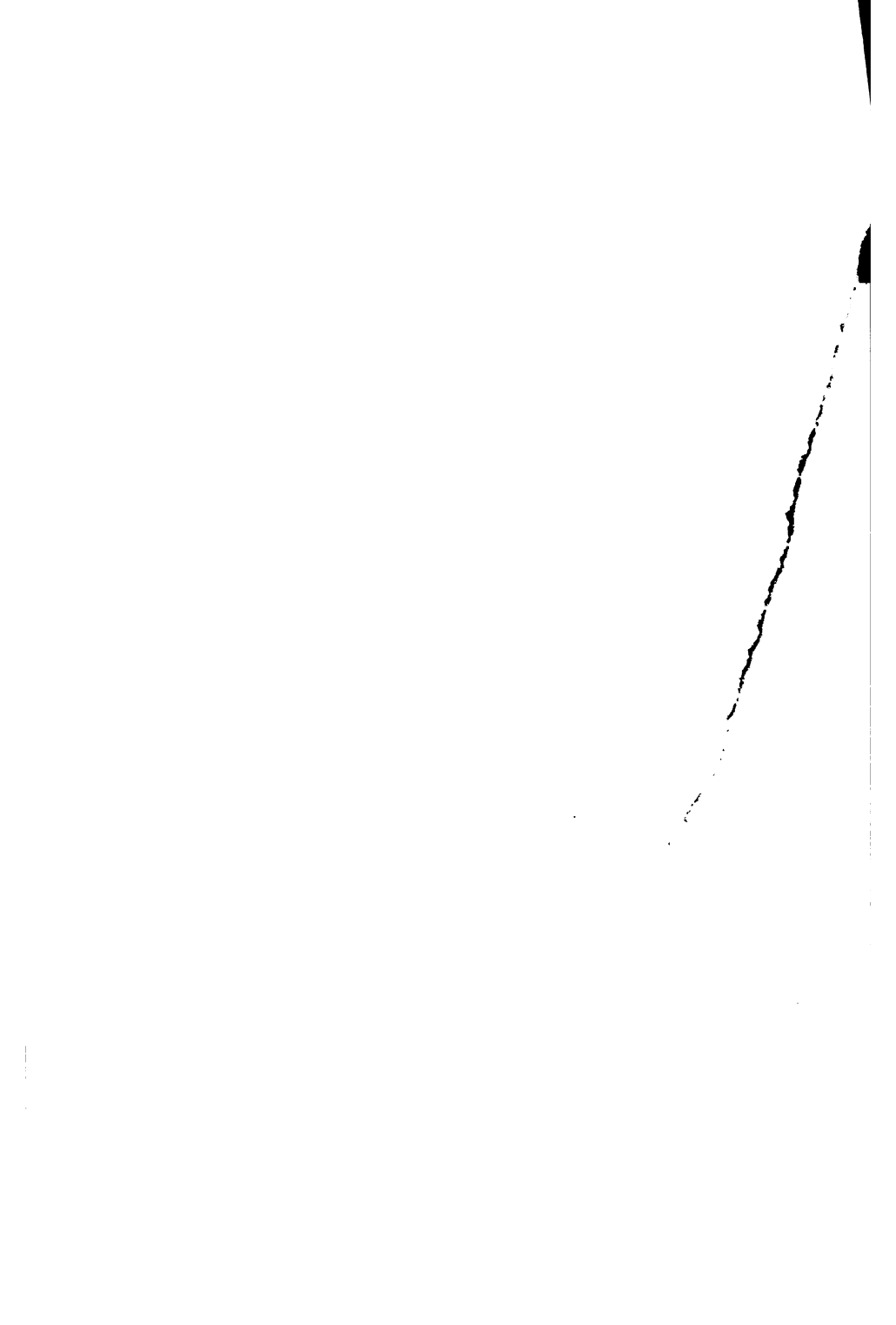
Brown was so quick in getting a likeness that he often surprised people by showing them silhouettes of themselves when they had been totally unconscious that they had posed for him. He could catch and cut a passerby in the street. He gained money easily and spent it as easily, so that he never grew rich from his work. Mr. Charles Henry Hart, in his charming article, "The Last of the Silhouettists,"[1] speaks of Brown from a personal encounter with the man in 1874, in the mountains of Pennsylvania. He says that "he was of fair height and massive frame, but these failed to conceal the unusual

[1] Outlook, October 6, 1900.

DANIEL WEBSTER AND JONATHAN PHILLIPS

Auguste Edouart

OWNED BY MRS. JOHN C. PHILLIPS, BOSTON



magnitude of his head, which put to shame Daniel Webster's famous 'size 8' hat. One feature of his face was noticeable to even an ordinary observer, and that was the abnormally wide distance between his two eyes, which was, as he said, his one point of resemblance to George Washington. He was a fluent and agreeable talker; indeed, he was such a conversationalist that he was admitted into close companionship with the prominent men of his day, most of whom were cut by him; and his reminiscences were highly entertaining."

In 1846, Brown published a book which he called the "Portrait Gallery of Distinguished American Citizens, with Biographical Sketches." It was issued at Hartford, Connecticut, by E. B. & E. C. Kellog, and is now rare, as most of the edition was burned. Among those who appear in the book are Chief Justice John Marshall, John Quincy Adams, Richard Channing Moore, Andrew Jackson, John Forsyth, William Henry Harrison, John C. Calhoun, De Witt Clinton,

and many others. Calhoun wrote to Brown, as quoted in his book, "I take pleasure in bearing testimony to your great aptitude in taking likenesses in your way."

The likeness of John Randolph of Roanoke is reproduced from Brown's book, for we are so fortunate as to have a copy in Boston at the Public Library. The volume is well worth study, and has several very interesting characteristics. All the silhouettes face to the right, and all have elaborate lithographed backgrounds. Daniel Webster stands with his hands in his pockets; his hair and the outline of his clothes are touched with white. The portrait of Bishop White has an interesting background in the book, though the copy from which our illustration is taken has none. The silhouette of Dr. Thomas Cooper, who was a famous South Carolina chemist, shows his trousers tied at the bottom, so that they have the appearance of ruffles.

Although it is not so recorded, Brown must have cut the silhouette of Dr. Prince, of Salem,

and you can feel as you look at his grim face that sinners would receive short shrift if they relied upon his tender mercies. Salem, indeed, offered a rich harvest for Brown, and the Essex Institute there has many examples of his work, which in the mass are exceedingly clever. In 1859, when the camera finally put to flight this more human means of taking likenesses, Brown dropped his work and entered the employ of the Huntington and Broadtop Railroad. The "last of the silhouettists" died in his native city, Charleston, on September 16, 1883, and with him ended the history of those in our country whose work is known to fame. There are, however, silhouettists among us still. Some thirty years ago, at one of the fairs which was held in the huge building of the New England Manufacturers' and Mechanics' Association in Boston, there appeared a cutter who was very skillful. His silhouettes were done with the scissors, with black paper in duplicate, and pasted on cards. That Mechanics' Building, on the site of the Huntington Avenue ballground,

was burned in 1886, and the rivalry between it and the Massachusetts Charitable Mechanic Association ceased; the great fairs then came to an end, and the silhouette cutter went his way. Within the past ten years, James H. Pleasants, another man who lives by the magic in his scissors, has visited Boston and plied his trade in an art store on Boylston Street. But the silhouette cutter comes rarely now, and the reviving "shadow picture" is made by mechanical means, either by drawing or with the camera.

Nearly every silhouettist advertised that he would sell shades of famous people whom he had cut. Edouart and Brown, with magic in their scissors and a memory that was phenomenal, could make duplicates without trouble. It was the poor artist who used mechanical aids to whom this branch of his work brought terror. It was easy to make the first silhouette with a machine, but difficult to make copies in number. John J. Hawkins, a London silhouettist, wrote in 1803 to Charles Willson Peale describing his method:

"I have made great improvements in the art of multiplying Profiles. I take any paper profile & varnish it with thick shell lac varnish; then lay a piece of paper with this varnished Profile on it in the brass frame in which the profiles are taken, & black the paper thro the varnished Profile on to the other paper. The brush I use is one of the softest kind of common painting brushes, about as thick as my finger, the hairs are tied up very tight to within an eighth of an inch of the end, & the end is then cut or ground quite flat; a more elastic brush will not produce so perfect an outline. The black I use is the smoke of a candle, received on a metal plate, mixed with glue size and used almost dry, for if there is moisture enough to pucker the paper much, the outline will be ragged. I give you a few specimens in this letter. I often cut these out to put them on black glass." He enclosed with his letter specimens made by what we should call a paper stencil, and also others made by a different kind of stencil. He says that some were "etched

through very thin brass; if the brass is not as thin as paper the aqua fortis will close the mouth too much." He gives seven copies of one exceedingly small silhouette, not more than seven-sixteenths of an inch in height, which he etched from thin silver. The stencil is such a commonplace with us in these modern days that it seems strange that it should be necessary to explain at length such a simple method.

Many of the older cutters advertised their work as the basis of illustration for books, and many examples were used as such. Paul Konewka, a German, in his short life of thirty years made illustrative silhouettes for Shakespeare's plays. They were wonderfully characteristic and those for the Midsummer Night's Dream have become famous. He died in 1871, but the fashion he set has still persisted in his native land, for there is seldom a life of Schiller or Goethe published now which is not illustrated by silhouettes. In our own country Howard Pyle used the silhouette very effectively, and just now every art

journal contains illustrative specimens by men and women who are again using this kind of illustration. Brown's silhouette of Chief Justice Marshall was of great assistance to Story in modelling his statue for the Capitol at Washington; and now the reference library of the National Portrait Gallery in London is collecting silhouettes as a means to identify unknown portraits. Many silhouettes of famous men are hung in the galleries abroad for their great value as likenesses. So the value of the silhouette is coming to be more and more recognized.

And thus the golden days of wax portraits and silhouettes passed away; for years few made them, and only those who cared for heirlooms treasured them. Yet as we study them their charm grows, and we wonder what our generation can produce which will surpass the fascination of these quaint portraits. No photographic art, however high, can supplant the genius of the true craftsman in the interpretation of personality.

A RECORD OF WAX PORTRAITS

Wax portraits are comparatively so few in number that a first attempt at a register of them seems feasible, and it is well to preserve a brief description of such as remain untouched by time. They are all profiles except where otherwise noted.

DR. JAN EECKHOUT

ABRAHAM CHOVET, OF PHILADELPHIA, 1704–1790.

Colored wax, faces left; in *alto-relievo,* 4½ inches high; on oval slate base, 5½ x 4¾ inches. There is a reproduction of it in Norris's History of Medicine in Philadelphia, p. 91, which shows two hands holding a book; background, to right, seven shelves filled with books; to left, a window with a curtain in three festoons above and below a table upon which is a skull. In 1896 it fell from its hanging and was badly fractured, so that what remains are the figure, sans chin and right hand, the window and two folds of the curtain and the two lowest shelves showing three books on each shelf. Upon the back of the slate base is this incised inscription: "Doctor M/halbraham/Chovet born/ in the year 1704/ the 25 May/ Drawn in the year 1784/ on the 25 int of May by/his Servant Dr/jan Eeckhout/." This important inscription has been incorrectly given in the book cited and by several others who have followed his authority without verification by the original.

Eminent physician of Philadelphia. Arrived there in 1770, from Jamaica, whither he had gone from his birthplace, England, and in 1774 delivered the first *public* lectures on Anatomy and Physiology given in this country, illustrated by wax figures that he made himself.

Mr. Hart says nothing is known of "Dr. jan Eeckhout" beyond his name on this wax of Dr. Chovet, the orthography of which indicates that he was a Hollander. But the work shows that he was an accomplished modeller, with a fine artistic sense and no tyro at doing portrait work. It is one of the most elaborate waxes known, full of keen expression which the reproduction mentioned does not give, the muscles of the face being minutely and accurately delineated, while the remaining hand exhibits a knowledge of artistic anatomy of no mean quality.

Pennsylvania Hospital, Philadelphia.

BISHOP WILLIAM WHITE, OF PHILADELPHIA

William Henry Brown

GIVEN BY MRS. WILLIAM H. WHITRIDGE, BALTIMORE,
TO THE MASSACHUSETTS SOCIETY OF THE COLONIAL DAMES OF AMERICA

ROBERT BALL HUGHES

PRESIDENT WILLIAM HENRY HARRISON, 1773–1841.

White wax, faces left, low relief; robe with a fur collar over the shoulders. Was part of the gallery of portraits of the old Boston Museum.

Boston Museum of Fine Arts;
Gift of Miss Helen F. Kimball.

CHIEF JUSTICE JOHN MARSHALL, 1755–1835.

White wax, full length; knee breeches and old-fashioned long coat; the hair in a queue; one on a terra cotta background, the one in New York unmounted. The story is that there were six copies of this wax; one has been lost, and one destroyed.

Mrs. Charles Marshall, Baltimore.
Mr. Douglas H. Thomas, Baltimore.
Association of the Bar, New York; unmounted.

MARY JANE (MILLER) QUINCY, OF BOSTON, 1806–1874.

White wax, faces left; hair dressed high behind in a braid, two curls before the ear. Dress cut low with a button on the shoulder; mounted on red velvet. She was the wife of Josiah Quincy, mayor of Boston.

Mrs. Mary Quincy Thorndike, Boston.

ELIZABETH (ROTCH) RODMAN, 1757–1856.

White wax, faces left; cap, ruffle in front, band, and gathered back; high collar with two ruffles; shawl; on red velvet in a red leather case.

Mrs. Dudley L. Pickman, Boston.
Miss Emma Rodman, Nahant.
Mrs. George Hussey, New Bedford.

SAMUEL RODMAN, OF NEW BEDFORD, 1753–1835.

White wax, faces right; curly hair; smooth face.

Mrs. A. Lawrence Rotch, Boston.
Miss Emma Rodman, Nahant.
Mrs. George Hussey, New Bedford.

ANDREW ROBESON, OF NEW BEDFORD, MASS., d. 1862.

White wax, faces left; rather long hair turned up in a curl, parted very much on the side; side whiskers; bare neck; mounted on red velvet.

Mrs. Andrew Robeson, Brookline, Mass.

ANNA (RODMAN) ROBESON, 1787–1848.

White wax, faces right; hair parted and drawn over ears; a double ruffled cap, turned back in front, tied in a knot over the ears and hanging in folds. Folds around the neck. Wife of the above.

Mrs. Andrew Robeson, Brookline, Mass.

WILLIAM ROTCH, SR., OF NANTUCKET, 1734–1828.

White wax, faces left; top of head bald; hair long and straight; nose arched. Called "the king of Nantucket." A Quaker, wore his hat when received by Louis XVI.

Mrs. A. Lawrence Rotch, Boston.
Miss Julia Rodman, New Bedford.

WILLIAM ROTCH, JR., OF NEW BEDFORD, 1759–1850.

White wax, faces left; hair long, and follows curve of neck; thin locks over forehead; nose arched and prominent; eyebrows heavy; double chin.

Mrs. A. Lawrence Rotch, Boston.
(2 copies, one somewhat yellow.)

GEORGE M. MILLER

ALBERT GALLATIN, 1761–1849.

Exhibited at Philadelphia in 1813.

TALBOT HAMILTON.

Exhibited at Philadelphia in 1821.

ADAM KUHN, OF PHILADELPHIA, 1741–1817.

White wax, faces right; 2½ inches high; eyes closed and from expression evidently taken after death.

Eminent physician in Philadelphia and President of the College of Physicians and Surgeons at the time of his death.

College of Physicians and Surgeons, Philadelphia.

MRS. JAMES MADISON, 1767–1849.

Exhibited at Philadelphia in 1813.

ROBERT OLIVER, OF BALTIMORE, 1759–1834.

Colored wax; forehead high, with hair rolled back and tied at the back of the neck with a black bow; the coat has a high turned-back collar, white waistcoat with long rolling collar, a high white linen collar and stock. His features are handsome, clean shaven, and well executed. Framed in black and gold. On the back is written

"George Miller, Artist
No. 172 North Street
Baltimore, Md.
January 26th, 1810."

Robert Oliver was born at "Troopersfield," near Lisburn, County Antrim, Ireland. He came to Baltimore in 1783, and became an exceedingly prosperous merchant.

Miss Fowler, Baltimore, Md.

BISHOP WILLIAM WHITE, 1747–1836.

Exhibited at Philadelphia in 1814.

JOHN WILCOX, 1789–1826.

Colored wax, faces right; 2½ inches high; black coat, white vest and neckcloth; brown hair.

Col. Joseph Wilcox, Philadelphia, Pa.

WILLIAM WILSON.

Colored wax; 3 inches high; mounted on glass. Signed "G. M. Miller, 1815."

Joseph Lapsley Wilson, Esq., Overbrook, Pa.

WILLIAM WILSON.

Colored wax; 3 inches high; mounted on plate. Signed "G. M. Miller, sculp. 1819."

Joseph L. Wilson, Esq., Overbrook, Pa.

MRS. MARGARET WILSON.

Colored wax; 3 inches high. "Wonderful in color and detail, but somewhat broken."

Joseph L. Wilson, Esq., Overbrook, Pa.

UNKNOWN MAN.

Colored wax, faces right; 2¼ inches high; blue coat and white neckerchief; white hair. On the slate is written: "J. Wephous Curiger fecit natu 1813." Does this mean a portrait of Curiger made from life in 1813?

Bloomfield Moore Collection, Memorial Hall, Fairmount Park, Philadelphia.

JOHN CHRISTIAN RAUSCHNER

REV. THOMAS BARNARD, OF SALEM, 1748–1814.

Colored wax, faces right; gown and bands; black hair turned up with a curl; pinkish yellow flesh, gray eyes. Minister of the North Church, Salem, 1773–1814.

Three copies:

Essex Institute—somewhat broken;
North Church—perfect.
Dr. John Orne Green, Boston.

WILLIAM BIGLOW, 1773–1844, OF SALEM, BOSTON, AND NATICK.

Colored wax, faces left; black coat and white stock; brown hair and pink flesh. Done in 1810. He was a preacher, poet and schoolmaster. Bacon's Natick has a silhouette of him.

Essex Institute, Salem.

BENJAMIN BUSSEY, 3D, 1781–1808.

Colored wax, faces left; black coat; white waistcoat, frilled shirt front, collar, and neck-cloth; blue eyes; hair brown, brushed forward, and tied in a short queue.

Lawrence Park, Esq., Groton, Mass.

ELIZABETH BROWN CONOVER, 1810.

Colored wax, faces right; 4½ inches high, showing right arm and left hand over it, with large jewelled ring on forefinger; dark hair and eyes; in lace cap tied at top with bow of natural ribbon; black gown with long sleeves and white lace bertha with three tiers of ruffles. The portraits of Mr. and Mrs. Conover are owned by their great-great-great-granddaughter. They were of Dutch extraction and the Holland name was Couwenhoven.

Mrs. S. Megargee Wright, Philadelphia.

JOSEPH CONOVER, 1810.

Colored wax, faces left; 3½ inches high; black coat with four large brass buttons; high black vest and standing white collar, and white neckcloth; hair and eyes light brown.

Mrs. S. Megargee Wright, Philadelphia.

BENJAMIN DALAND, OF SALEM, 1807–1841.

Colored wax, faces right. About twenty-five to thirty years old.

Essex Institute, Salem, Mass.

THOMAS DAWES, 1783–1828.

Colored wax, faces left; white stock.

Mrs. Arthur O. Fuller, Cambridge.

LUCY (LORD) (STANIFORD) DUTCH, OF SALEM, 1765–1846.

Colored wax, faces left; white muslin dress, cap of real lace and guimpe of lace; hands crossed.

Mrs. Frances Gilman, Portland, Me.

Mould for this portrait owned by Thomas Todd, Esq., Concord, Mass.

Warren Safford, Esq., Hudson, Mass.

REV. ASA EATON, OF BOSTON, 1778–1856.

Colored wax, faces left; black hair; surplice, black stole and high stock; mounted on red velvet.

Christ Church, Salem Street, Boston.

EBENEZER EATON, OF BOSTON, 1767–1829.

Colored wax, faces left; black coat, white waistcoat, frill, and stock; hair brushed forward, queue tied with a bow. He built "Eaton's folly," a great brick dwelling on Eaton Street, Boston.

A. P. Baker, Esq., Boston.

JOSEPH EATON, OF BOSTON, 1774–1809.

Colored wax, faces left; black coat, white stock, waistcoat and tie; brown hair, brushed toward the front, slight side whiskers; rather pale complexion; high eyebrows; a very handsome young man.

Miss Lucy Eaton, Boston.

MARY (ALLEN) EATON, OF BOSTON, 1777–1818.

Colored wax, faces right; white dress with lace frill around the neck; turban; hair brushed forward in an irregular bang; pearl ring on forefinger, and a pink rose in the hand; long earrings. She sits in a black Chippendale chair, with mother of pearl ornaments. She has great dignity of pose.

A. P. Baker, Esq., Boston.

DAVID FORST, OF PHILADELPHIA.

Colored wax, faces left; brown hair and queue; front hair brushed forward and curled back; black coat, white stock and waistcoat; brown eyes, long face, hook nose, long chin and straight

mouth; distinct wrinkles at the corners of the mouth. Originally mounted on sage green silk.

Henry Pinner Curtis, Newton, Mass.

RICHEA (LURIA) FORST, OF PHILADELPHIA.

Colored wax, faces right; black hair, brushed back, and done in a psyche knot; a tortoise-shell comb holds back a curl that falls before the ear; brown dress, with puffed sleeves and shirred waist; brown girdle; white lace, now brown, tucker, formerly held by a brooch at the neck; gold hoop earrings; sallow complexion, long face, black eyes, and very red lips. Originally mounted on sage green silk. Her mother was Araguina Luria.

Henry Pinner Curtis, Newton, Mass.

COLONEL DANIEL LEWIS GIBBENS, OF BOSTON, 1786–1853.

Colored wax, faces left; black dress coat, white stock, lace frill missing; reddish brown hair, cut short, short side whiskers; fair complexion, blue eyes.

Joseph McKean Gibbons, Jamaica Plain.

MARY (KING) GIBBENS, 1789–1817.

Colored wax, faces right; dotted muslin dress, with wax lace around the sleeve and a double ruffle around the square-cut neck. Brown hair dressed high with a comb of shell and seed pearls; curls in the neck and on the forehead; hoop earrings, blue eyes, and a ring with pearls all around on the left forefinger. Beautiful flesh tints.

Mrs. Mary King Lee-Warner, London, formerly owned by Mrs. Annie Frobisher Wildman, Newton, Mass.

CATHERINE (COMERFORD) (HILLIER) GRAUPNER, 1769?–1821.

Colored wax, faces left; plain white dress with wax lace at neck and sleeves. Brown hair, dressed in curls with two gold combs, one bordered with seed pearls. Hands clasped with large ring on right forefinger. Earrings in daisy pattern of seed pearls and gold. A most stiff and haughty dame. She was born in London, England, and became an opera singer of note as Mrs. Heelyer. She married her second husband, Mr. Graupner, in Charleston, S. C.

Boston Museum of Fine Arts;
Gift of Miss Louise C. D. Stoddard.

JOHANN CHRISTIAN GOTTLIEB GRAUPNER, OF BOSTON, 1767–1836.

Colored wax, faces right; black coat, with metal buttons, white stock, tie and inner vest yellow; pink complexion, gray hair

brushed forward and tied in a queue. He was a player of the oboe, but could perform on any instrument. He was one of the founders of the Handel and Haydn Society.

Boston Museum of Fine Arts;
Gift of Miss Louise C. D. Stoddard.

OLIVER HOLDEN, OF CHARLESTOWN, MASS., 1765–1844.

Colored wax, faces left; black coat, white stock; gray-black hair.

Frank J. Lawton, Esq., Shirley, Mass.

HANNAH PASCHALL HOLLINGSWORTH, OF PHILADELPHIA, 1744–.

Colored wax; gray dress, thin white shawl; very thin cap of white muslin showing her hair and ear, tied under the chin and at the back with a little bow; hair brown, clear complexion.

Miss Catharine W. Morris, Harriton, Bryn Mawr, Pa.

LEVI HOLLINGSWORTH, OF PHILADELPHIA, 1739–1824.

Colored wax; gray coat, and vest a shade darker; red cravat with white dots, white stock; iron gray hair, worn long, head slightly bald; complexion fair, clean shaven, heavy eyebrows; clear-cut face with much character. Born in Cecil Co., Maryland. Both the Hollingsworth waxes have upon the back, written in ink,

"Rauschner fec.
Chatham Street
No. 41
New York"

Miss Catharine W. Morris, Harriton, Bryn Mawr, Pa.

LEONARD KIP, OF KIPS BAY, NEW YORK, 1768–1843.

Colored wax, faces right; black coat, white stock; black hair.

Leonard Kip Storrs, D.D., Brookline, Mass.

GOVERNOR JOHN LAMBERT, OF AMWELL, NEW JERSEY, 1746–1823.

Colored wax, faces right; high forehead, heavy eyebrows, nose somewhat turned up, a strong mouth and chin. Black coat, white stock and tie. Two copies, one of which was presented to Governor Bloomfield.

Jerusha Lambert Shoemaker.
Thomas Seabrook, Passaic, N. J.

DANIEL LANG, OF SALEM, 1784–1826.

Colored wax, faces left; black coat, white stock; black hair; resembles his father.

Essex Institute, Salem.

DOLLY (WOOD) LANG, OF SALEM, 1784–1867.

Colored wax, faces right; white dotted muslin dress, with guimpe of white lace put on; earrings, jewelled comb in her brown hair, and curl in front of her ear; blue flower on breast; flesh very white.

Essex Institute, Salem.

HANNAH LANG, OF SALEM, 1782–1845.

Colored wax, faces left; white dotted muslin dress, gathered guimpe; black hair, with curls on forehead, and comb; hoop earrings; looks like her father.

Essex Institute, Salem.

NATHANIEL LANG, OF SALEM, 1757–1824.

One of a group of five comprising himself, his wife and three children. Done in 1810.

Colored wax, faces left; black coat, brown waistcoat, and white stock; queue of black hair, pink flesh, and high hooked nose.

Essex Institute, Salem.

NATHANIEL LANG, JR., OF SALEM, 1780–1851.

Colored wax, faces left; brown coat; brown hair, pink flesh; rather stout, looks like his mother.

Essex Institute, Salem.

GOVERNOR LEVI LINCOLN, 1749–1820.

Colored wax, faces left; black coat, high collar, white stock, ruffled shirt; bald on the forehead and on top of his head, grayish hair and blue eyes.

Waldo Lincoln, Esq., Worcester, Mass.

JAMES SMITH LOVELL, OF BOSTON, 1762–1826.

Colored wax, faces left; coat yellow gray; high white stock and collar, white waistcoat and ruffled shirt; short powdered hair; gray eyes. Two copies.

Miss Emma Lovell Loring, Brookline, Mass.
Mansfield Lovell, Esq., San Francisco, Cal.

RICHARD LUSH, OF MANLIUS, NEW YORK.

Colored wax, faces left; brown coat, white stock and long white tie; snub nose, bald head, and hair hanging over coat. In small round black frame.

Mrs. Henry Ware, Brookline, Mass.

COLONEL BENJAMIN PICKMAN, OF SALEM.

Colored wax, faces left; brown hair touched with gray, queue; frill of lace in front, stock, black coat retouched; beautifully done.

Essex Institute, Salem.

JOHN PIERCE, OF DORCHESTER, MASS.

Colored wax, faces left; dark clothes in high relief; poor condition, remounted on paper.

Miss Mary Patterson, Boston.

NANCY (BATES) PIERCE, OF BOSTON.

Colored wax, faces right; dotted muslin dress; rose in hand; rings; front and back comb with seed pearls; brown hair in a bandeau; brown eyes.

Miss Mary Patterson, Boston.

JUDGE JOSEPH READ, OF BURLINGTON AND MOUNT HOLLY, N. J.

Colored wax, faces left; black coat, with buttonholes showing; white frill and stock; a large man, with slightly hooked nose, prominent chin, and full over the eyes; straight reddish gray hair, slightly long behind. There is a family tradition that they were done by Miss Julia Latrobe of Baltimore, but are in the manner of Rauschner. Mounted on black velvet.

Rev. W. G. Read, Brighton, Mass.

GENERAL SAMUEL JOSEPH READ, OF MOUNT HOLLY, N. J.

Colored wax, faces left; black coat with high collar; white waistcoat, white stock; sandy gray hair tied with black; curls back of the ear, and short side whiskers; complexion dark; full over the eyes; well-shaped nose; mounted on black glass. Also attributed to Miss Latrobe, but more like Rauschner than that of Judge Read.

Rev. W. G. Read, Brighton, Mass.

AARON STORCK, OF HOLLAND.

Colored wax, faces left; 3¾ inches high; black coat, white standing collar and large white neckerchief; yellowish white hair, and dark eyes. Mr. and Mrs. Storck were the parents of Mr. Hart's

paternal grandmother; they visited this country in 1810, and returned to Holland the following year.

Charles Henry Hart, Esq., Philadelphia.

JEANNETTE STORCK, OF HOLLAND.

Colored wax, faces right; 4½ inches high; showing right arm, and left hand over it, with large jewelled ring on forefinger; dark hair and eyes; lace cap trimmed with real silk ribbon, tied in a bow at the top and another at the bottom behind the head; white dotted gown, low neck and short sleeves, with thin white neckerchief; gold necklace and pearl earrings.

Charles Henry Hart, Esq., Philadelphia.

GOVERNOR CALEB STRONG, 1745–1819.

Colored wax, faces left; black coat, white stock; gray hair; mounted on black felt, unframed; has been exposed to the air and has shrunk and yellowed.

Dennison R. Slade, Esq., Chestnut Hill, Mass.

GOVERNOR JAMES SULLIVAN, 1744–1808.

Colored wax, faces left; black coat, white tie and cravat, hair and wig white.

American Antiquarian Society, Worcester, Mass.
State House, Boston.
Mrs. John Langdon Sullivan, Boston.
Mrs. Alexander Cochrane, Boston.
Ingersoll Amory, Esq., Boston.
Miss E. M. Flagg, Roxbury, Mass.

ELIZABETH (HUBBARD) SUMNER, 1770–1839.

Colored wax, faces left; cap, very transparent so that the hair shows through, with insertion across front and a ruffle all around; short-waisted black gown, with white girdle and white kerchief clasped with an oval brooch of eight seed pearls. Her clasped arms do not show as in most of Rauschner's portraits of ladies.

Mrs. Walter G. Horton, Brookline, Mass.

THOMAS WALDRON SUMNER, 1768–1849.

Colored wax, faces left; brown hair, brushed to the front with a bang, and short queue behind; black coat, white stock, neckcloth, and waistcoat.

Mrs. Walter G. Horton, Brookline, Mass.

HENRY TOLMAN, OF BOSTON, 1781–.

Colored wax, faces left; black coat, tall white collar and cravat; red hair. The portraits were made in 1805.

Henry Tolman, Esq., Newton, Mass.

LYDIA (PARK) TOLMAN, OF BOSTON, 1787–.

Colored wax; faces right; white dotted muslin dress, high waist, puffed and long sleeves; hands crossed in her lap; she is seated in a chair; hair done high; a frill around her neck. Originally she had a high comb, and gold beads around her neck. These became broken, and a ruff was substituted by a man who claimed to be the grandson of the maker.

Henry Tolman, Esq., Newton, Mass.

CAPTAIN LUTHER TROWBRIDGE, OF ALBANY, 1756–1845.

Colored wax, faces left; hair in a queue; dark coat, with 5 buttons; white stock and ruffle.

REV. EPHRAIM WARD, OF WEST BROOKFIELD, 1741–1818.

Colored wax, faces right; rather bald, with white hair in a roll behind; ministerial robe, high stock and bands; a long face and strong chin.

Clayton C. Hall, Esq., Baltimore.

MARY (COLEMAN) WARD, OF WEST BROOKFIELD, 1744–1809.

Colored wax, faces left; a cap bordered with fine lace, and a flower on top; turned over lace collar, white guimpe, and a satin gown with slashed sleeves; a ring on her finger, and a pin at the side of her cap; fine, strong features.

Clayton C. Hall, Esq., Baltimore.

WILLIAM HENRY WHITING, OF HARTFORD, CONN.

Colored wax, faces left; dark brown hair and "burnsides"; eyes dark brown; broad, rather low, forehead, high cheek bones, small mouth, rounded chin; nose repaired by Miss Mundy; black coat, white stock and frill. New background.

Mrs. I. W. Metcalf, Oberlin, O.

EUNICE (FARLEY) WHITNEY, OF BEVERLY, MASS., 1757–1809.

Colored wax, faces left; black widow's dress, black fringe over arm, long sleeves; high white neckerchief; widow's cap, the

back of wax, with a white tarleton ruffle, knife-plaited, tied with a black ribbon in a bow behind; the hands do not show.

Miss Augusta Lamb, Brookline, Mass.

CAPTAIN NATHAN WINSHIP, OF BOSTON.

Colored wax, faces left; black coat, high white stock, white tie and frill; brunette complexion; very finely done.

Dwight M. Prouty, Esq., Boston.

MILDRED (GILMER) WIRT, OF VIRGINIA, d. 1839.

Colored wax, faces left; white lace guimpe, low black gown, showing neck and arms; hair dark, arranged high upon her head; eyes dark.

Mrs. William H. Whitridge, Baltimore, Md.

WILLIAM WIRT, OF BLADENSBURG, MD., 1772–1834.

Colored wax, faces right; blue coat, white stock; dark hair and eyes.

Mrs. William H. Whitridge, Baltimore, Md.

UNKNOWN MAN.

Colored wax, faces right; very high relief; black coat, white shirt and vest; face has pasty complexion and is very flat, with fat cheeks and high cheek bones.

Dwight M. Prouty, Esq., Boston.

RACHEL WELLS

REV. GEORGE WHITEFIELD, 1714–1770.

Mrs. Wells, a sister of Mrs. Patience Wright, is said to have made a portrait in wax, given to Bethesda College. (Lee's Dict. Nat. Biog. lxi. p. 92.) See also Colon. Soc. of Mass. Dec. 1906, p. 30.

JOSEPH WRIGHT

GEORGE WASHINGTON, 1732–1799.

White wax, faces right; hair drawn back, and tied with a bow behind; laurel wreath; 5 x 6 inches. Signed "J. Wright, fecit." Made in 1784. A copy of this profile, life-size, reversed, in plaster of Paris, hung in Washington's library at Mount Vernon, and now belongs to General Custis Lee. Washington further showed his esteem for Wright by appointing him the first engraver and die-sinker in the mint, which position he held at the time of his death. Reproduced in Mr. Hart's "Life Portraits of George Washington," *McClure's Magazine,* February, 1897, p. 295.

Benjamin R. Smith, Philadelphia, Pa.

PATIENCE WRIGHT

WILLIAM AUGUSTUS ATLEE, OF PHILADELPHIA, 1735–1793.

Full bust to right; 1¾ inches high; curled hair; reproduced in Barber's History of the Atlee Family, 1884, at which time it was owned by Dr. John Light Atlee, of Lancaster, Pa. Associate Justice of the Supreme Court of Pennsylvania from 1777 to 1791. As Judge Atlee married a New Jersey woman, at Elizabethtown in 1763, his profile doubtless is the work of Patience Wright.

Walter Atlee, Washington.

BENJAMIN FRANKLIN, 1706–1790.

Black wax, faces left; long hair. Reproduced by Wedgwood.

Charles S. Bradford, Esq., Philadelphia, Pa.

GEORGE WASHINGTON, 1732–1799.

White wax, faces right; in uniform.

Dr. Richard H. Harte, Philadelphia, Pa.

Historical Society of Pennsylvania. Broken.

REV. GEORGE WHITEFIELD, 1714–1770.

A wax portrait. (Lee's Dict. Nat. Biog. lxi. p. 92.) Mr. Albert Matthews brought this portrait to my attention.

UNKNOWN ARTISTS

QUEEN ANNE OF ENGLAND, 1665–1714.

Moulded white wax, facing left.

Mr. and Mrs. Whitridge, Baltimore, Md.

BISHOP JOHN CARROLL, 1735–1817.

Three by five inches. Brownish in tone, faces left; dressed in robes, with insignia of office around his neck. He was the first Roman Catholic Bishop of Maryland, and was made Archbishop in 1815.

Maryland Historical Society.

PRINCESS CHARLOTTE, DAUGHTER OF GEORGE IV, 1796–1817.

Moulded pink wax, facing right.

Mr. and Mrs. Whitridge, Baltimore, Md.

CAPTAIN CHARLES EDWARD COFFIN, OF NANTUCKET, 1814–1883.

Wax profile made in Bordeaux, France, 1850–1855.

Mrs. John Morrisey, Jr., Baltimore.

CHARLES JAMES FOX, SR., 1749–1806.

Moulded white wax, facing left.

Mr. and Mrs. Whitridge, Baltimore, Md.

MRS. MARGARET (CALDWELL) MCHENRY, 1761–1833.

Colored wax, faces left; white cap, tied around the head and under the chin; white kerchief; black silk dress; seated in a red armchair; eyes and hair dark; complexion florid; four and one-half inches high.

Mrs. R. Brent Keyser, Baltimore, Md.

CAPTAIN SAMUEL SWETT, OF NEWBURYPORT, married 1799.

Portrait made in Antwerp.

Colored wax; smooth face, with short side whiskers, and dark hair; black coat, white waistcoat, high white stock. On a warm gray background.

Mrs. Robert L. Harris, Portsmouth, N. H.

UNKNOWN MAN, STUART PERIOD.

Colored wax, faces right; black cloak, white ruff, black hat turned up at the side with a brooch of seed pearls, and plumes. Black hair, mustache and beard, black eyes; skin very pink with no shadings. Mounted on black glass, very low relief; about two inches high.

Boston Museum of Fine Arts;
Lent by Mrs. T. O. Richardson.

UNKNOWN WOMAN, STUART PERIOD.

Evidently the wife of the man above. Colored wax, faces front; brown dress with a garniture around the neck of three rows of seed pearls, and two rows of double pearls as a pendant. The sleeves are puffed. Within the row of pearls is some beautifully modelled lace. Brown hair brushed pompadour, and a high fan ruff behind the head, made of wax lace. A necklace of seed pearls with a cross-like pendant. Earrings. Flesh pink as above.

Boston Museum of Fine Arts;
Lent by Mrs. T. O. Richardson.

UNKNOWN.

Pink wax, faces left.

Maryland Historical Society.

NOTES

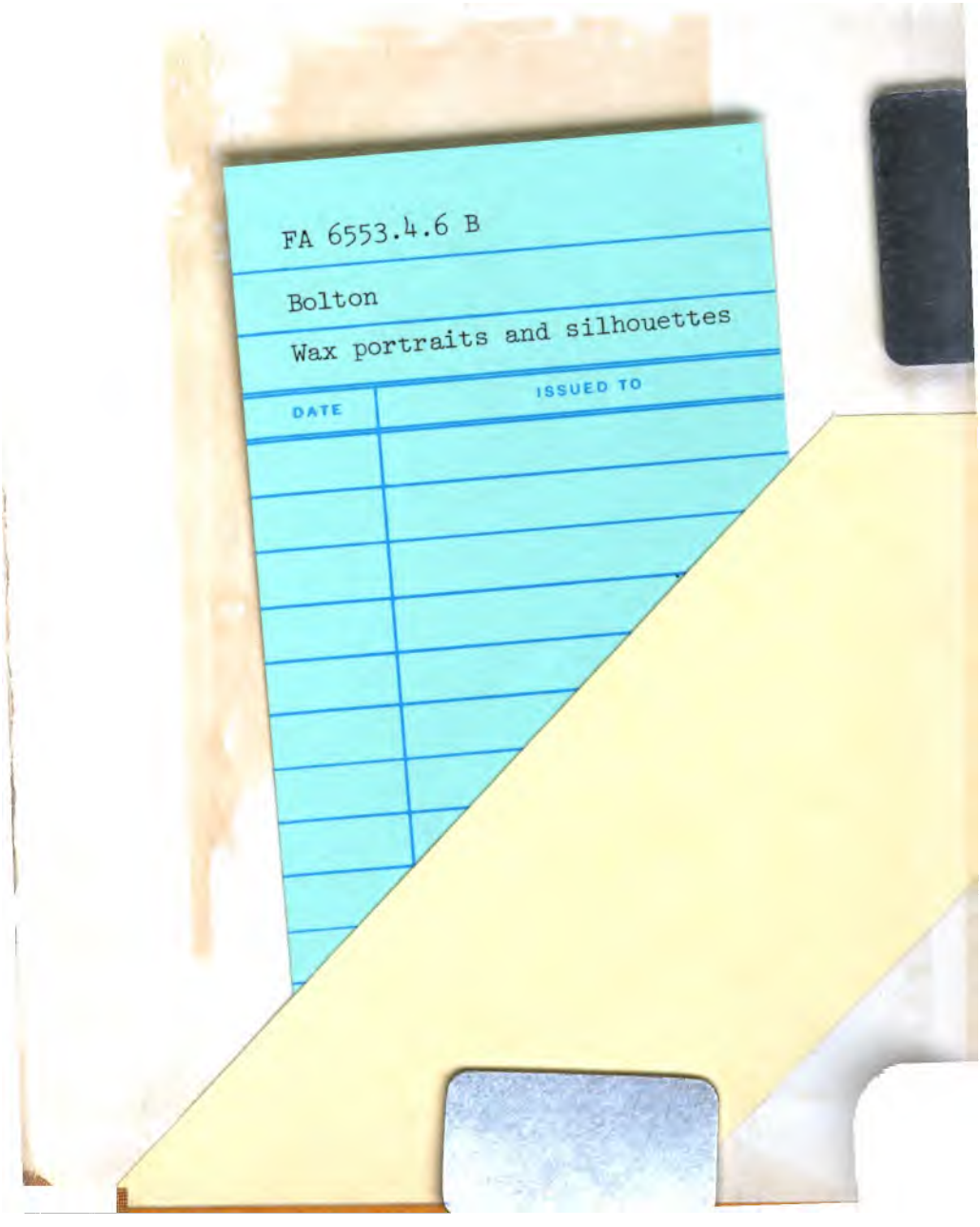
Page 43—WILLIAMS

Mr. Horace W. Sellers writes that this was probably Moses Williams, the Negro servant of his great-grandfather, C. W. Peale, who cut with John Hawkins's invention, "the physiognotrace," 8,880 profiles in one year (1802), using a half sheet of paper folded to make four profiles at once. The inner parts he called his "block-heads," and these he kept. He was born about 1775.

JONATHAN ALLEN, 1773–1845.

Colored wax, faces left; black coat, white stock and shirt front; black short hair, brown eyes.

Jane C. Crawford, Davenport, Iowa.

T. Todd Co., Printers

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